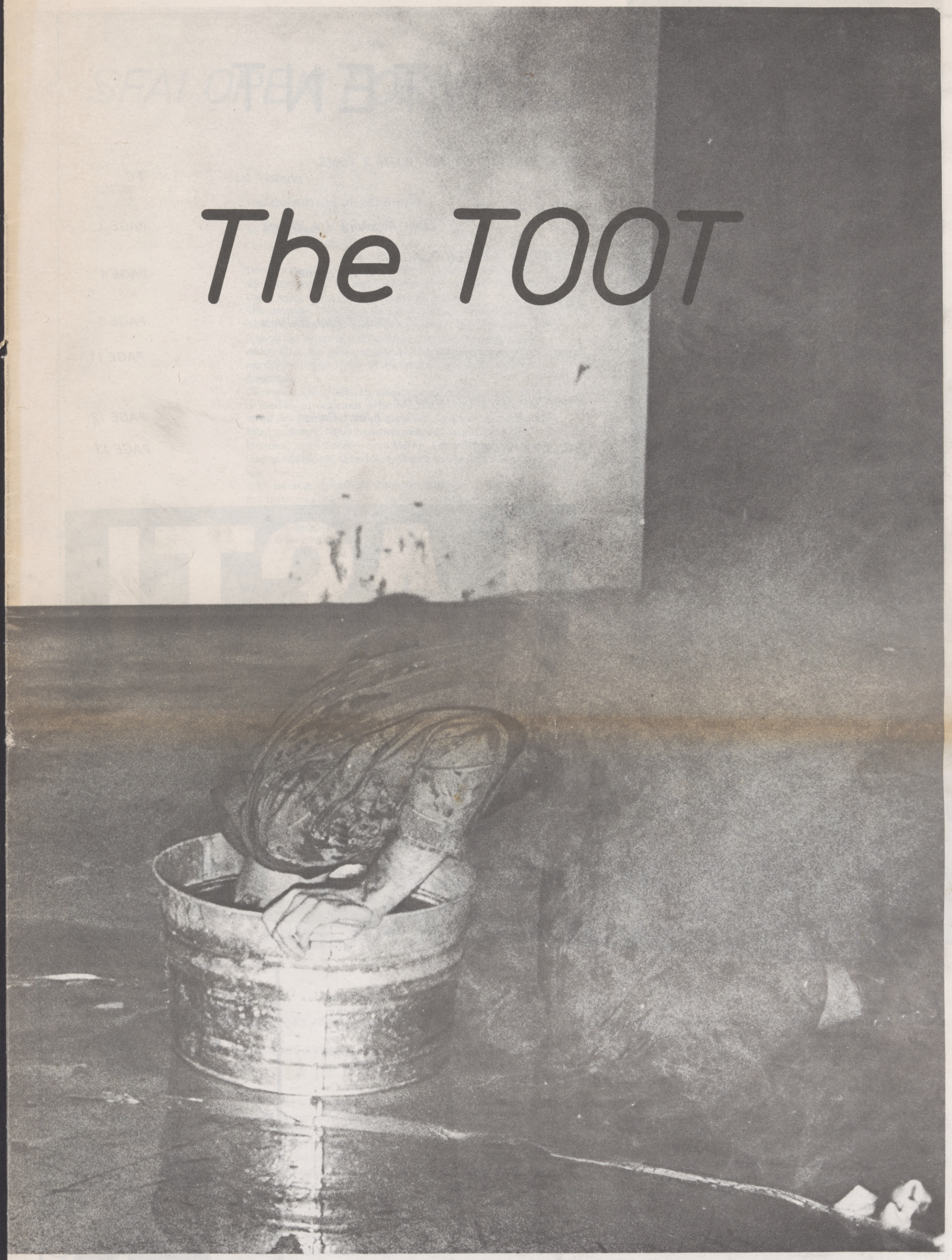
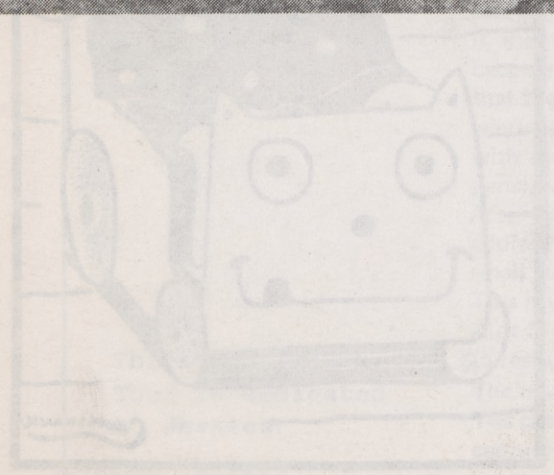
March 1981

# The TOOT





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# CONTENT

PERFORMANCE BY R.S. WITH 2 TOMS /photo / Ira FC

FORUM REPORT /Dan Augustine / J Vickers PAGE 3

INTERVIEW / PETER PLAGENS / Ira Sandler PAGE 4

ART /photo / Paul Williams PAGE 8

POINT / COUNTERPOINT PAGE 11

SPEAKING OF PHOTGRAPHY /John Collier PAGE 12

FACULTY VIEWS PAGE 13

# LAST! FREE AT

## Letters

WHAT GOES ON HERE ?

It's pretty sad when daily we students must fight for what little space we can get. In a time of space wars at at SFAI it's enough to try to keep the adminstration from taking our classrooms and the conference room away. But now another room has been lost to the teeth of the power-hungry painting dictators. Studio 117 in the painting department at one time was declared an open studio. Now it is just another "honor" studio. A few priviliged students have been given complete run of the place, and it's a real country club. I wonder why some students $4300 a year is worth more than others.

JULIE McMANUS

COVERBOY . . .

Hey listen, I have it made. I have a pool. I have a car. I have a new pair of shoes. What I'd really like is one of those, you know, those radio things you put on your head. Everybody has one.
By the way, thanks for putting me on the cover of the Toot, because now I'm going to sue your asses off, you little shits. Thanks again.

WAYNE NEWTON

Crime is relative, you clowns ought to know that by now. And you best goddamn believe that the police department is doing the best goddamn job they could do. Nobody is going to get in the way of law and order any more, fella! It's time to lock up those wacky bastards on the street, and throw away the goddamn key!

DAN WHITE

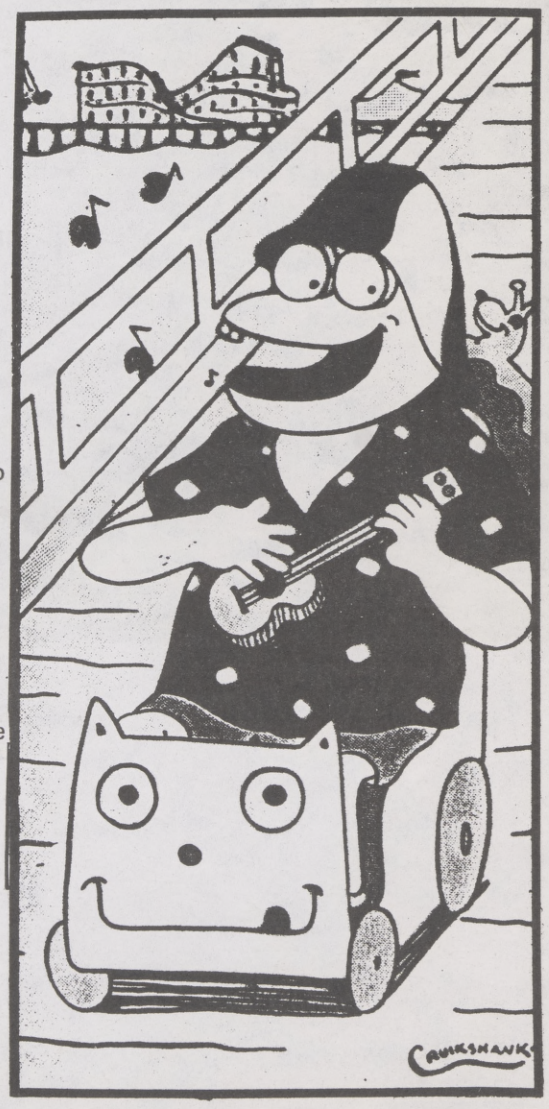
WHAT ME WIN?

A few weeks ago we almost lost the conference room to the teeth of the people who run this school. While you were away on vacation, 19A and 19B were "taken" away, to make room for the new admissions office that will replace those CLASSROOMS. They were "taken" away by the president, and I don't mean Reagan, for reasons which are still unclear to me. Not only were all of the alternatives, including the ones he suggested not fully explored, but to pull such a sleazy move while the students are away , knowing full well that he might encounter opposition were they here, shows me what kind of ill-logic Stephen Goldstein is capable of.

J. VICKERS

I wanted to give you guys a picture of me at the boardwalk.

Thanks.
QUASI QUACKERDERO



# SFAI OPEN FORUM

## THE CONDITION OF LEARNING

By Dan Augustine

On the afternoon of February 18th, students, faculty and administrators of the San Francisco Art Institute met in the Diego River Gallery to entertain a question.
The question, "How can the San Francisco Art Institute facilitate the personal growth of the student?" was very brief , but it took the better part of two hours before the large crowd, which filled the gallery dispersed into the early evening leaving the first open forum of the school year behind but not forgotten.
"Are we training illiterate fabricators of market commodities or mobile, autonomous, effective, and influential individuals?" asked Jim Pomeroy, one of the seven panelists, of the thought-filled audience. Other panelists included Janis Lipzin, Ray Mondini, Lynn Tomko, Fred Martin, Larry Sultan, and Geo George Manupelli. David Rosenboom moderated the discussion.
Each panelist presented their own thoughts on just how the Art Institute could provide the best possible environment in which artists could continue to grow, develop, and learn.
David Rosenboom then opened the disscussion to all concerned, and concern there was.
Students challenged panelists and panelists challeged students. There was disagreement and laughter as well as a few minutes of profound silence. "Education is the awakening of intelligence." Larry Sultan said reflectively.
Fred Martin thought it imperative that "an active political process" be maintained for the welfare of everyone. "The political, historical process is really what it's about," he said and mentioned the analogy of throwing people off the docks during the midst of a storm in reference to the administrations' policy of training new staff. "Many of them drown," he observed.
The issue of the departmental structure aroused controversy. "The idea of art education being allied to other forms of intellectual activity is as old as art education itself", cited Ray Mondini.
"Get rid of departments", remarked Larry Sultan simply.
George Manupelli, Dean of the College, answered the question with questoins of his own. "What do you want to know? What do you need to know? What are they teaching? What is worth knowing?
The forum did indeed appear to raise more questions than solutions, but it was clear that a wealth of ideas and critiscisms were given the chance to be voiced. It was a gathering encouraging in nature and promising in possibilities. It was atime and a place to speak to one another and be heard.
Stimulation excites creativity and nurtures what Janis Lipzin described as "artmaking which is intellectually, emotionally, and spiritually expressive of the entire range of human thought."
Tapes of February's Forum are available in the library.

*photo: Sue Boutchie*

## THE MEAT AND THE MOTION

By Jeffrey J Vickers

There are alot of questions being asked these days by students as to the nature of their education, and the credibility of the teachers who teach their classes.
In an effort to open communication between instructor and student, the Student Senate sponsored an open forum, whose specific purpose, for this first of other forums to come, was to address the question of the Art Institute's role in the personal growth of the student. In other words, are we learning anything here, and is it our fault?
The forum opened with a lead-off statement by David Rosenboom, the forum's moderator. It was long winded, said little, basically made everyone eager to move on. (The point here is, that the forum was set up in such an "Official" manner, because of the fact that there was a "panel", and an audience, that the panel, or many of them, responded in very "official" ways. Not only that, but the audience grew more alienated, with an "us and them" attitude brewing, which made the panel even more inhibited.)
After the lead off statement, each panelist was asked to address the question of student personal growth, with a small statement of their own.
This is where the meat and motion come in.
Alot of those panelists said nothing. Alot of them had nothing to really say.
The new Dean of Admissions said nothing.
The chair of the Humanities Dept. said things about the 14th century, but at least he said what he thought.
A filmmaking teacher read off a card, what sounded and had proportions of the introduction to a dictionary.
The Dean of the College told third grade stories.
Three or four of them made sense, as well as said what was on their minds.
I can't remember the rest.
What I do remember is that alot of students took this forum very seriously, because we do want positive change here, and we would appeciate teacher accountabilty. As a matter of fact, we demand teacher accountabilty. People at the forum wanted to know about accountability, and what is to be done when a teacher of yours come to your class, makes the obligatory morning remarkes, a few technical pointers, maybe a criticism or two, and then walks out for two hour coffæ break?
No one had the answer to teacher accountability .
There were no answers to alot of questions asked. But, on the other hand, there were ALOT of questions.
Which brings it back to the structure of the forum, and also the fact that it was the first of its kind this year, and that for the first time, many people were airing their thoughts about the Art Institute to administrators and teachers for the very first time.
It was more of a gripe session than a time for simple answers to complex questions. The next forum on April 1, should prove to be at least less starchy and less inhibitting, because it will be held in a round-table open discussion format.
If you've got some questions on your mind, or maybe your thinking, 'just what the fuck IS going on around here?', then come to the forum and try and MAKE the difference between what makes this place an art school or an asylum for displaced intellectual non-achievers.

This issue of the TooT is dedicated to Jessica.

Bon Voyage!

# The 13½% Solution

**WHAT WE HAVE HERE IS SOME DIALOGUE BETWEEN IRA SANDLER AND PETER PLAGENS ,WHO JAN BUTTERFIELD CALLED, "AN ICONOCLAST, A LITTLE BIT OF A SMART ASS, . . . BUT THAT'S L.A. . . ."**

*A few years back, I saw your article in Art in America, which was about the Chicago Art Institute. It had some perceptive ideas about art schools in general, for example, you said ,'The implied partyline going down to the student is, 'The school is cool- hip to the diversity of contemporary art- so we let you alone to germinate your own ideas, which after all, are what art's all about.' What the school is really saying is that it's easier to run a consulting service than to wedge varying levels of ability, contending esthetics, and visual literacy into some cohesive expertise in which the School openly believes. Laissez-faire is a slick maneuver, and immediately places the onus on the student, who feels too embarrassed to ask why doesn't somebody TEACH him something. The result is a hundred novices off in a corner somewhere curating themselves. Unfortunately, the only realistic alternative to this mess of permissiveness is the fascism of another academy. There ain't no winning for the losing."*
*I'd like to start a dialalog on the seesaw between permissiveness and overstructure.*

Ah, not only do I not have an easy answer, I don't have any answer. The two evils are total.If there is no quality distinctions made, not just whether it is art or isn't art, but that it's good, bad , or indifferent. It's student art, *it's learning art , it's neophyte art. If you push that extreme too far, there's no sense in having art schools in* the first place. There's no sense in having art anything in the first place because it would all bleed out into real life and would be indistinguishable and that is an utopian goal. If there's nothing to learn, there's no sense in going to school.On the other hand, the absolute evil is to have a really hardcore Acadamy. Here the rules are: ONLY THESE MEDIA, marble, oil paint and tempra, or something like that, can create art. There are certain rules! And you have to spend a long time doing them, practicing for years and years before you can make real art. Some people think that's the most horrible thing you can think of, to make somebody do that. Yet I hear the same people who are sensible liberals on the other hand, turn around and marvel at the treatise on Zen archery, where you spend six years just learning how to pull back the bow. Those two things, I don't think any kind of realistic life can be lived at either of those two poles. The first one that I talked about might be an admirable utopian goal, but the art is going to go down, and the second one might be the way if you were going to produce works of art for the Worlds Fair Pavillion. To show the rest of the world you didn't care what kind of society you had to have to get the works of art, sort of like an academy for Pacific Outdoor handpainted billboards. It would be awful - the kind of society you would need to have that. So it has to be somewhere inbetween.

*I'm thinking about the question of teacher as critic or teacher as role model. Wayne Theibaud at the CAA (College Art Association) Conference brought up a quote, when in 1956, he went to visit Franz Klein in New York. Klein was perturbed to find out that Theibaud was a teacher, and said that, "all teachers are immoral". Theibaud asked why they are immoral, and Klein said, " They are immoral because of what they believe." Theibaud asked what do they believe, and Klein said, "They are immoral because thet expect to be believed". which is the practice of the teacher as a person who sets the standards, and lays a dividing line of quality. On the other hand, you can have a situation where teachers offer more nurturing on an attitude basis, on the level of searching in the direction of how to arouse curiosity in the student.*

What is necessarily the difference between doing that kind of thing on the basis of ideas, what you have to say, the way you are as person. There might be not that much disagreement here if there are two schools of thought or however many schools of thought. In other words, if I walk into a classroom, and I come out and just start saying this is pretty bad art and this is pretty good art because I think this somebody is like Elizabeth Murry, who is the best abstract painter in America today, except for few of the old living legends who are kind of pooping out anyway. I'm interested in the idea of quality. What makes her better than somebody else and how can I use the word, better, as opposed to . . . and I'm rapping like that as I go around, and I'm not telling people, 'don'T do this, don't do that, and don' t put red there. What is wrong with doing it that way and lettin them accept accept that way of thinking, get a little bit closer and enter into a sort of Socratic discussion as it were. Just sort of walking into a classroom and being a role model and doing it more in feelings and vibes and letting those people get closer, who will get closer, and those with walls and barriers drift away,

*The president of the Art Institute, Stephen Goldstein, compared the Art Institute with two other academic institutions in the present school catalog. They are Black Mountain College, and the Bauhaus. As two fairly succesful institutions, are there lessons to be drawn from them?*

People look back at the Bauhaus, people from the touchy feely area, look back at the Bauhaus and think it represents an idea of fascism. Everybody is forced to take a fundementals course and do the little colored squares before they're allowed to do anything else. Actually, it was a very liberating thing against the old classical society, what with it's Roman columns and equestrian sculptures-- it supremediated everything.

*So Bauhaus had it's structure in terms of screening those who are the potential artists and are going to get the attention of the instructors.*

It did that. It had succeeded it by its situation of being an armed ruled camp, an intellectually armed camp against a great sea of reaction and status quo. You didn't have to do that much separating because everybody in there believed that they were surrounded by something powerful. The second thing is that even though there was a tremendous structure to it, everybody had to take the fundamentals course. There was also a real liberal ideology in the sense that furniture design and fabric, poster, silverware design and printmaking were to be considered equal with painting and sculpture. One of the professed purposes of the Bauhaus was to level the difference between the applied and the fine arts. I would point out to Stephen Goldstein... to ask how long Black Mountain lasted. It died a slow death. They tried to save it and finally it was not worth the bother anymore. I Think if you want to run a loose thing, you have to have the integrity to do that, the flexibility. Going out of business and rising again.

*That going out of business, is that like the cleansing of the soul, like the Phoenix burning itself in the ashes to recreate itself. A new way to experience so-called reality.*

Right, but all I'm saying is that kind of vision needs conflict, conflict needs points of view, points of view need critical thought. Critical thought means judgements must be made and stands must be taken by people at eye to eye level, which is to get back to educational methods in which an individual teacher has to walk into that classroom, not a strutting Gestapo with hob-nailed boots saying everybody do it this way or else, but in conversation, rap sessions, slide shows. They have to say, in effect, that this kind of thing is good, this thing is bad, or I think this is boring, I take a stand, I believe in something. I don't see how you would get a constant cleansing if you didn't have any kind of contending things. I suppose the complaint against art schools, if you talk about tolerance, is not that you want an academy, but that you want some sort of contention.

*The strong teacher for the strong student?*

I think a good role model is a movie about Albers(Founder of Black Mountain College - from the Bauhaus) in the late 60's in which Rauschenberg says, "Albers was my best teacher, and I was his worst student", which means that the wonder of the dogmatic teachers, like Albers and Hans Hoffman, is that the best of their prodigies don't do what they did.

*What is your teaching attitude?*

I'm the kind of teacher who subjectifies objectivity. In other words, I say good, bad , indifferent. This is what I think is good art - here are the ingredients - let's get into the nitty gritty and talk about moving these things around. But all along and at the bottom, I know I give off vibes that this is only my point of view, and it is subjective, and there are people who will think different about it. Rather than one person who comes in and says it's all subjective, everybody roll their own. We're all potential ly equal artists. The sneaky part is that they're being very objective about it because they are saying, 'be like me, not like somebody else. The teacher who is the effective role model is being just as judgemental as the dogmatic teacher because even if they aren't saying it in words, they're saying it by prancing around in front of the class - be like me, come to me - hang around with me - and it's an isidious under the door message. And I rather say "Hey lookit - I may seem like some sort of a hard ass but down deep I think it's arguable and if there isn't me , there's someone else to address it to. To characterize it in the extreme, if you are interested in the people who are good, very good, or great artists, you're interested in the people who have a powerful character and the rest of it has to do with a humanistic way of dealing with people who are paying a certain amount of money to go to art school and they ought to be treated in a nice way.

*All of the panel discussions that I've been to at the CAA conference, have been totally academic. Essentially, you were the only person who wanted to get down to the fact that things are not going all that well because there is a certain spirit that is lacking. The uniqueness of the individual is not there. We're creating clones of our own imagination ten years ago.*

And too, I think we are creating clones of an alledgedly unique individual artist. If everybody is really into their own thing, then why is 13½% of the art done by those people, semi-hand made delicately colored, wound up and tied with little strings, and a couple of feathers on it, and put it under a plexiglass box, and it's called the Caspian Sea Series No. 2 ?

*It's the question of arts ' function as being a fullfillment of a collectors fantasy.*

And I think alot of people out there who know realistically in the back of their little tiny heads that this work of art is not going to be bought; that they're basically going to be hobby artists or dilettantes or Sunday sculptors, painters or videotapers and the reason why it all looks alike is not from the expectations of some imaginary collector who is never going to show up, but from the uniformity of expectations of what individual expression looks like. Everybody who does their own thing does a kind of mellow thing. I was being facetous . . .

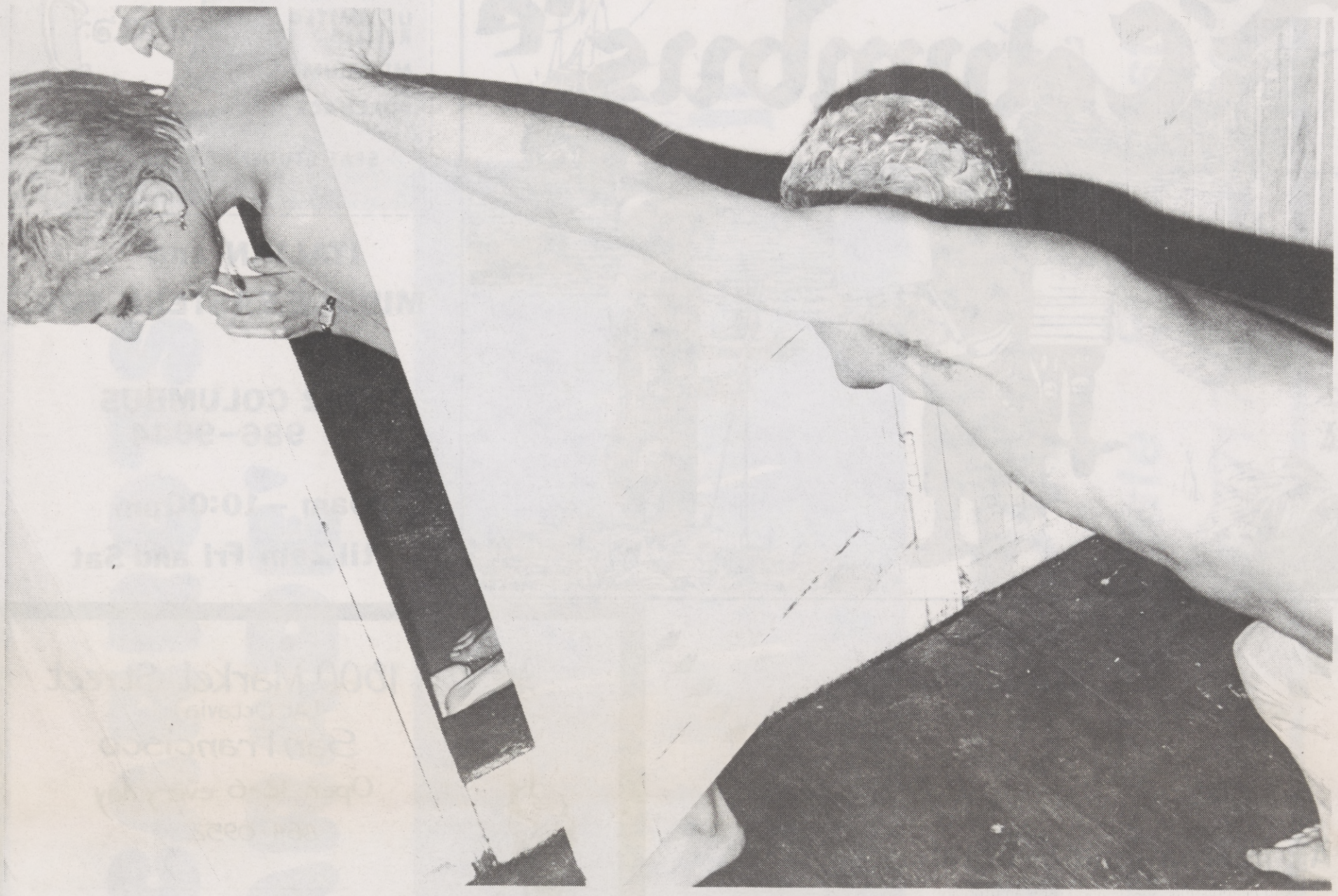
*What are the alternatives?*

My own personal taste on art would be working a visceral activity that has connections to the outside world, to the world of thinking, feeling, philosophy, and changes in the world, but that it's realtion to it isn't just automatically on a great macrocosmic level. I don't accept the fact that just because that art isn't just shoemaking, that it automatically is philosophy of the highest source. Visceral, slightly intellectual, connected to the outer world and it's connection is really thought through. If the connection doesn't make it in the aesthetics, we ditch the connection, if the aesthetics don't make it without some kind of connection to the outside world, we jettison the aesthetics.

*How do you define the 'aesthetics'?*

Aesthetics is basically whether something looks good or not.Good is slightly different. I may not be able to define it in language but we could go down to Fisherman's Wharf and go to one of those schlock galleries and find something that we both agree looks awful, and go somewhere else and find something that we both agree looks terrific. Probably a historical thing from another culture. Like a beautiful piece of Indian Miniature painting. And we say, "This looks good - this looks like shit." And it's fuzzy somewhere in there and it's determined by social conditions. It's very dubious whether that photograph by Barbara Jo Revelle looks good for all time or not, but right now it kind of good to me. But I'm willing to fool around with it to say that it looks good because if there's no aesthetics at all in art , why bother making art? —Let's all go to philosophy school.

WHAT WE GIVE THE STUDENTS IS LOVE AND COOKIES.
—CARLOS VILLA



Rule #1. Getting your foot stuck in the door. photo: Ira Sandler

**More Plagens from the upcoming Alumni Catalog . . .**

When I get into an argument with somebody at the Art Institute, seldom though that is, I find that he doesn't argue very well since he doesn't run his life on the basis of reason, discourse, and persuasion, and I find that there's really nothing threattening in his point of view anyway, so there is really not much to argue about. And since I have only a tingle of elation when I come to the Art Institute, I have no complaint.
I don't know. however, whether the Art Institute teaches anything which could have a direct effect on anyone's becoming a great painter.
There is a saying around the Art Institute to the effect that 'students are artists from the moment they enter the school." This means, of course, not that education is instant, but that the student is expected to act like an artist - to be creative, to work long hours, and to be ambitious from the first day. It also means the student must get used to the primary method of education of artists used in the United States today - being more or less left alone and having someone come around from time to time to check up on the progress of the work. The student is expected to get much of his education as an artist by soaking up the atmosphere; this works with good students.
I think of the very strange guy in a winter coat and a beret in back of the auditorium lecture course on the "History of Painting" I gave another time, who handed me, not the one short paper and exam I asked for, but a series of incoherent cosmic manifestos typed in ALL CAPS with lots of exclamation marks. I think of the blonde fellow in the same course who wore fingernail polish, a crewcut with a ponytail, and a safety pin in his ear, who would converse with me in a mellow manner about paint handling in Diebenkorn's pictures. I think of these people and wonder if they're really in touch with anything. I don't mean in touch with the rockers and the clubs and the performances and the demonstrations and the crafts festivals and the openings at the Museum of Modern Art. I mean in touch, somehow, with painting.
PETER PLAGENS

**CONT'D FROM p4**

*There is no easy choice, but we have to use our minds to visualize and from trial and error, learn.*

What is trial and error when you're doing art?

*Trial and error is the whole process you go through as you become a good artist. Every time you raise your paint brush with a color, it's all based on trial and error.*

But how do you know when you move your brush where the error is?

*It's the standing back after you intuit something and you've moved directly. It's standing back and objectifying and forming an ideaogram. Deciding whether it was successful, depending on your philosophical attitude.*

But can you change your attitude like you change your shirt; If what you did was a trial and turned out to be an error, What's wrong with just changing your philosophical attitude like a shirt to fit what you've just done?

*You should change your shirt because . . .*
*If you believe your ideas are who you are and essentially lose the fluidness of being able to change your philosophy, then you get stuck to what your ideas were.*

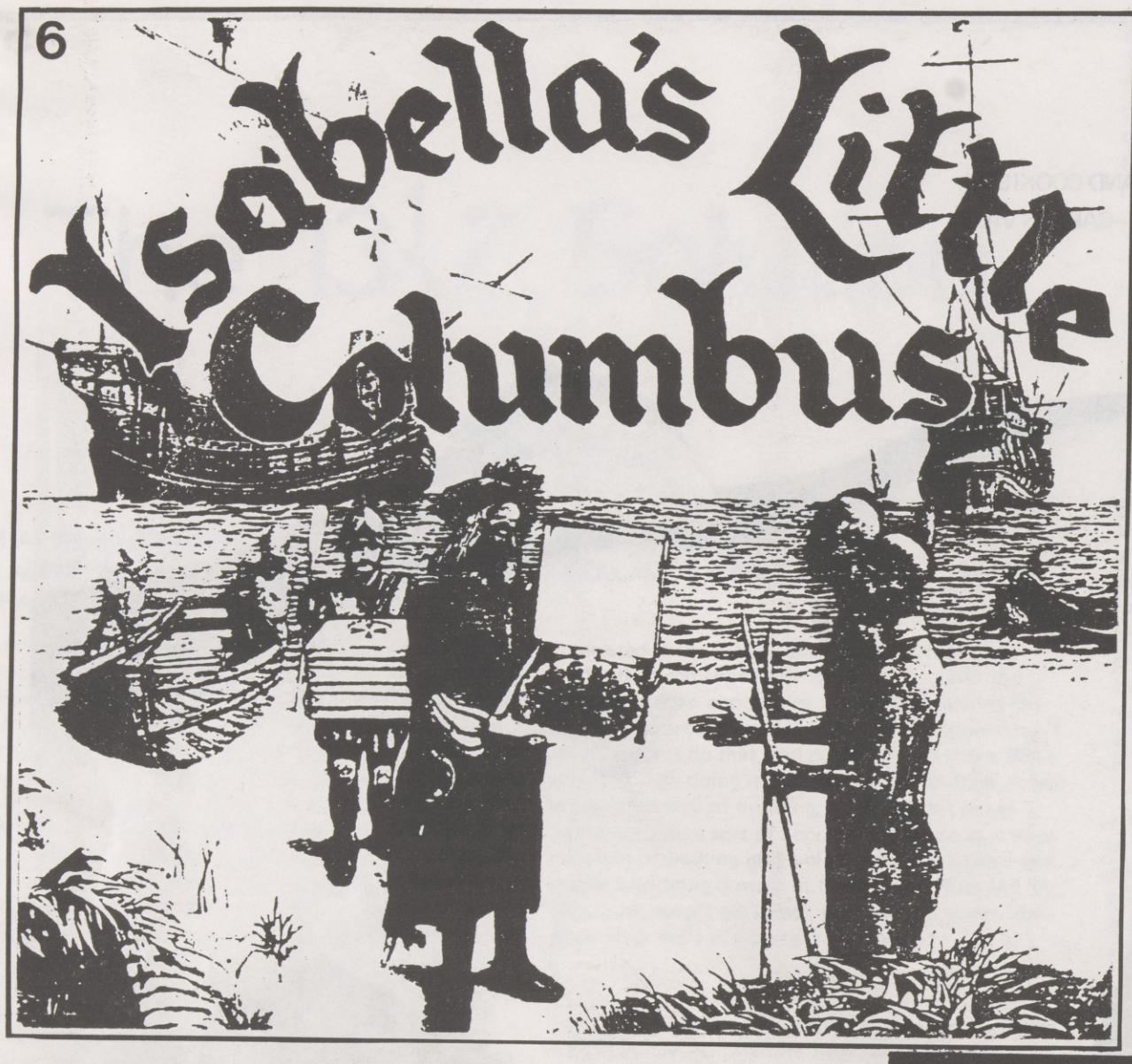
Well, that's true , but you're talking about two different things : art and life, and this is not necessarily a conservative versus liberal argument. They told me as a little boy of 6 or 7, that I could be president of the US, or the quarterback for the Rams, or a movie star. A whole world was open to me out there, and I had fluidity - I could be any one of these things but I was very far away from actually realizing it, and being one of those things. As you grow older, you narrow down the spectrum. The closer I get to becoming a good artist, (I'll say a good artist meaning somebody whose life is structured around making art. I'm not talking about making 5 million dollars and having a retrospective at the Met. I'm an effective artist. My pictures have an effect on people. I'm teaching a little, showing in a gallery, and I,m basically spending 40 hours a week on art.), the furthur I am from being quarterback of the LA rams. In fact, I've givenit up. In other words, the narrowing down and giving of your flexibility, your fluidity, may be the price that one pays for an intensification of experience and being effective.

*Well, I could say that at the price of achieving the role of high specialist, one gives up the dreams of a little child.*

What's more important - the dream of it, or the reality of it? Children don't sit around dreaming about being children, they dream about being heroic adults. And if there were no heroic adults and if adulthood wasn't the potential combination of it all, then there would be nothing for children to dream about.

6

# Isabella's Little Columbus



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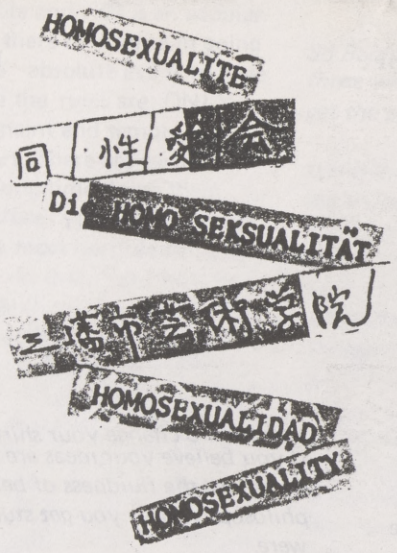


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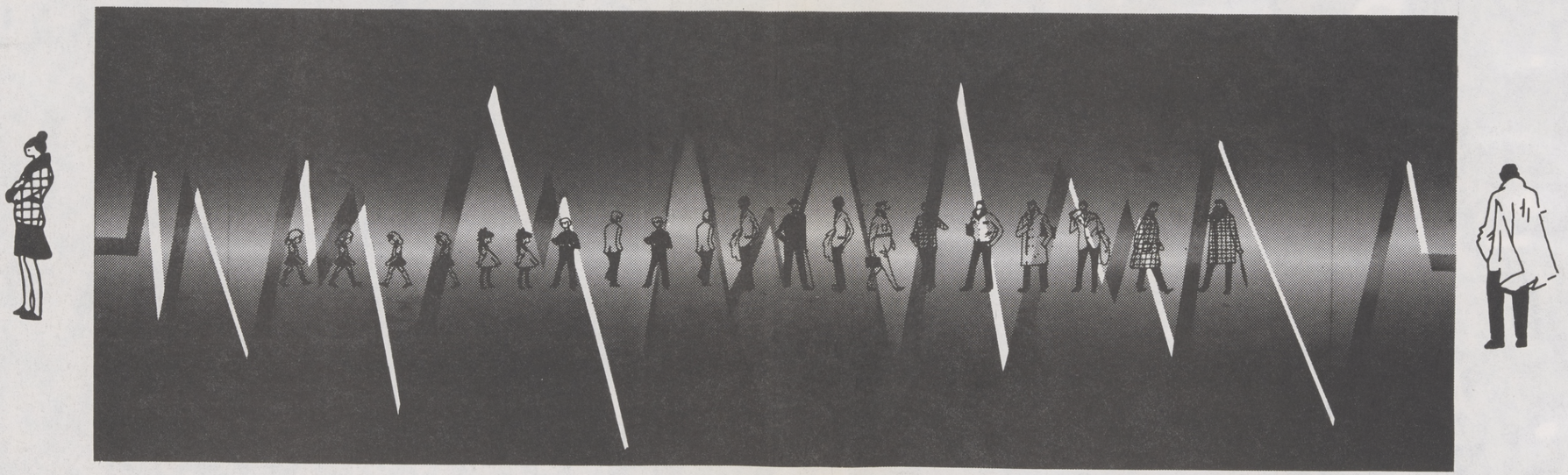
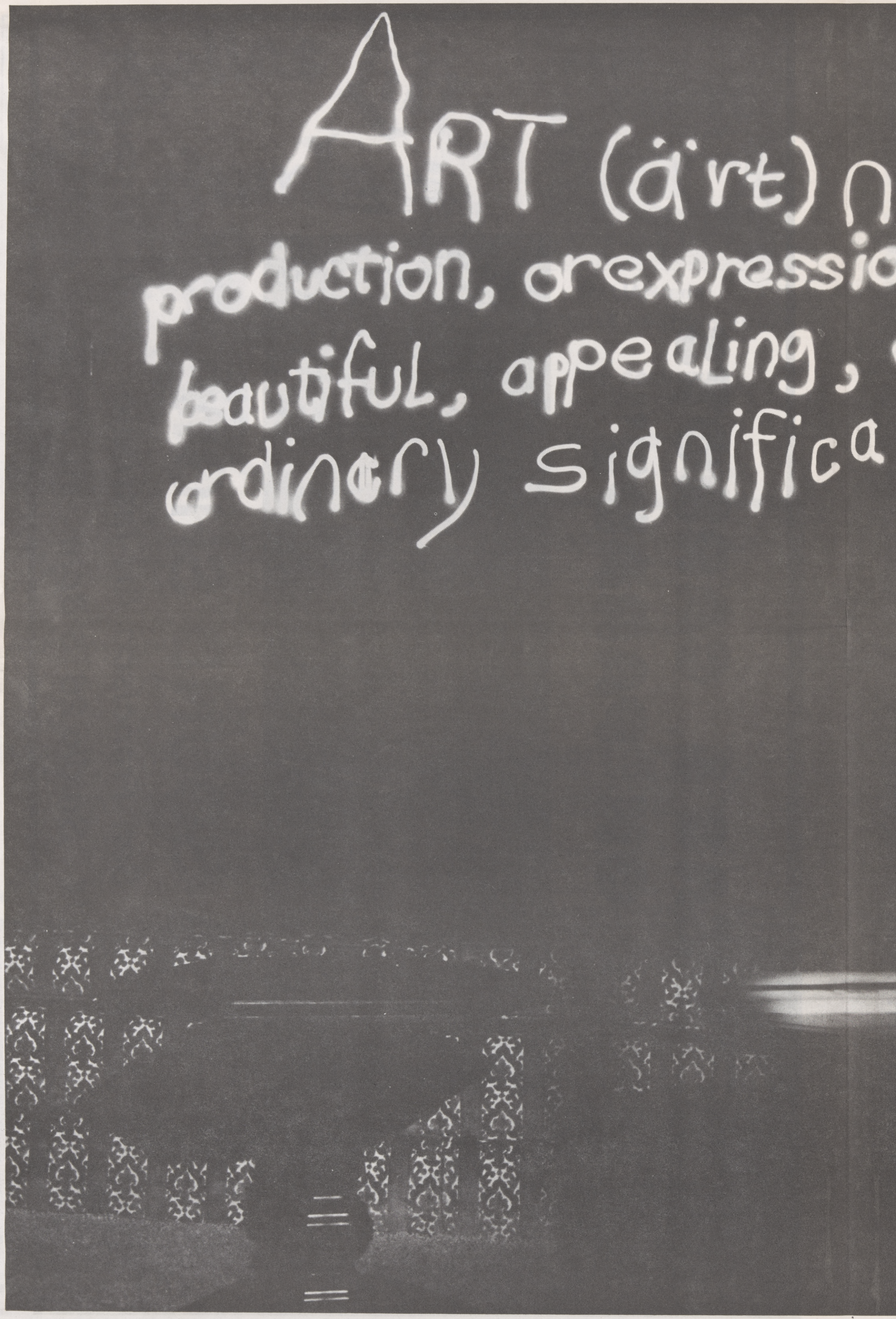
# 'PEAS & CARROTS ON PARADE'



## A SOUND SHOW

*April 24 & 25 8 pm San Francisco Art Institute 800 Chestnut St*

*last audition 4-14 Studio 26 5-8pm inf. 771 7020 ext. 68*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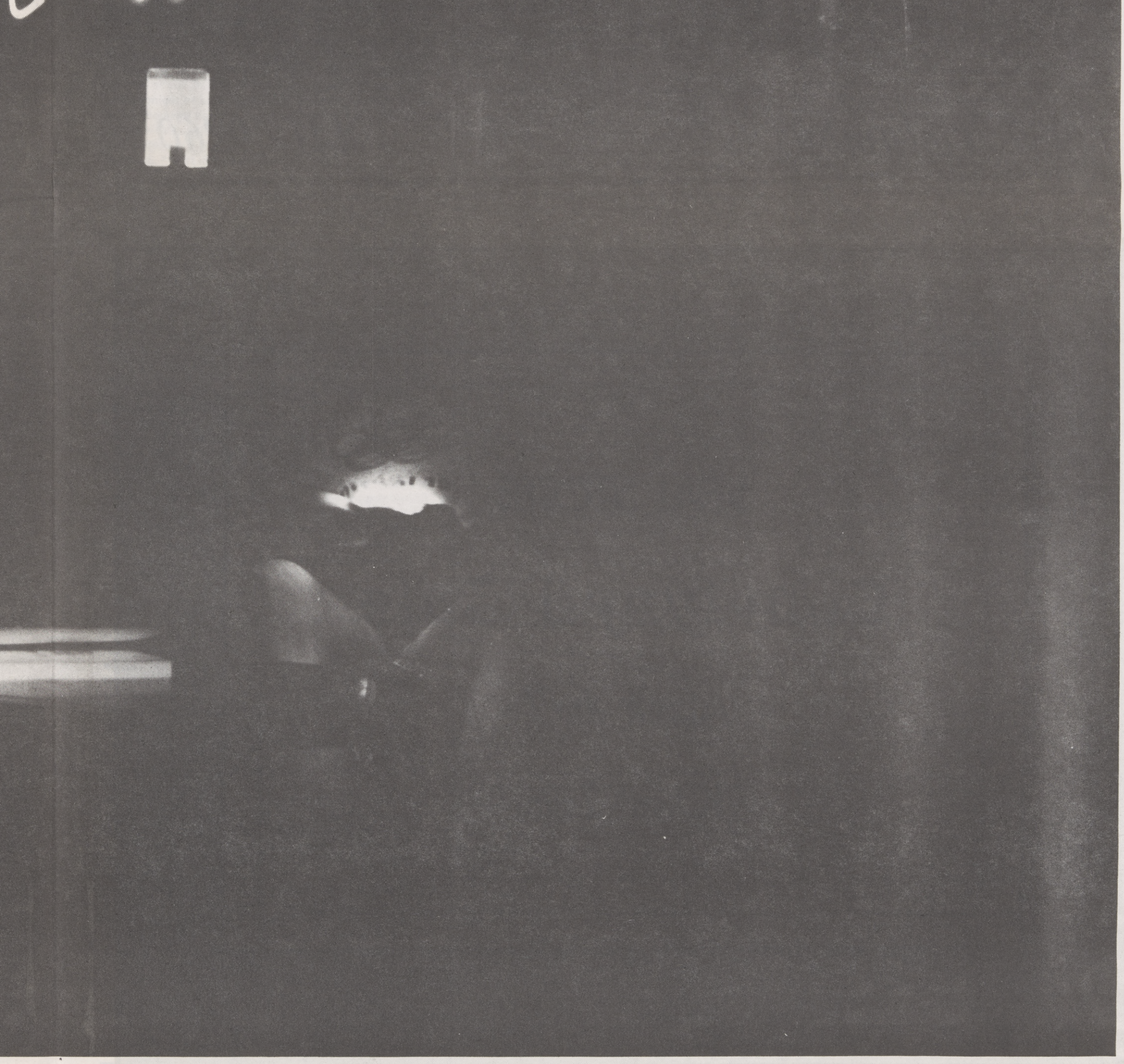


# La Rocca's Corner

*957 Columbus* *441 - 9260*

## SFAI STORE

# Courtyard Sale

April 6-7

10am - 2pm

point/counterpoint

# The Dena & David Show

*The following two statements concern themselves with the Toot's interview with Angela Davis last month. The first is written by Dena Cornett, a graduate printmaker, and the second, by David Lindblom*

## ART AND POLITICS : COUNTERPOINT

**by Dena Cornett**

In the last century, we have seen the visual arts becoming increasingly recalcitrant, reflecting a decadence in not only the art scene but the political spectrum as well, a degeneration marking a concomitance between our dissatisfaction and the value judgements of the establishment of these two camps. Evidenced by the growing unease in our apprehensions of the Reagan Administration, as alienation grows from an exclusive given of artists and other social anchorites towards a norm of contemporary life, as we become yet one more special interest group sacrificed in the interests of bureaucratic bellicosity, facing our survival in the coming lean years not only as artists but as members of the human race, it has become crucial to examine our present society so we can once again function at a higher level.

In the last issue of "The Toot", you read the forebodings of Angela Davis regarding what Lawrence Ferlinghetti termed, the need for "A new insurgent articulation of the free man in the face of our murderous-indutrial perplex". While her intention might be honorable, it is important not to be duped by her eloquent rhetoric, losing sight of the real problem and a more viable solution.

As Susi Gablik wrote in her article, "Art on the Capitalist Faultline, " (Art in America, March, 1980) :

"Modernisms achievment seems to me to express the most profound moral value of Western Civilization : personal freedom. It is easy enough to attack the restless vanity of capitalist culture under the umbrella of radical Marxist aesthetics, but the fact remains that the great art of recent centuries has emerged under capitalism and not under socialism. Indeed, it is one of the savage ironies of the time . . . that idealogically, Marxism is on the ascendancy everywhere - except in the countries that call themselves Marxist . . . Socialist systems have not been notable for achieving better art than market systems - they just grant the individual lessfreedom and restrict his powers of choice".

So, what do politics have to do with art? Do we, as artists, have a social responsibility and, if so, what is it? What is society but a group of individuals? Why is it morally wrong for an individual to steal from his neighbour yet morally right when you multiply the number of beneficiaries by several million? Why are those who work for a living sacrificed for those who vote for it? Why are we led to think that the government can best decide how to spend our money when we have such glaring examples of their inefficiency and incompetence as the Postal System, the Public School System, The Social Security System , and the Federal Reserve System?

As each special interest group and recognized minority group demand their slice of the political pie, it is no small wonder that the smallest minority, the individual, remains unheard, but one small voice? Is it so perplexing that, even through government subsidies, it is our venerable cultural institutions - the symphonies, operas, museums, theaters, and dance troupes - that grow at the expense of the individual artist? And when one considers that the avant-garde expresses such a marked distain for the establishment, in effect biting the hand that feeds them, isn't it even more so?

The issue is not force in the name of "equality" versus force in the name of "national security." The issue is one of Freedom versus Force. The enemy is the government, not capitalism, as all social planners, from the socialists to our mixed-economy guardians of government, would have you believe.

Capitalism (laissez-faire capitalism, not state, or monopoly capitalism) is a system never truly tried and is a hierarchical sum of four things ; Ideas, Capital, Labor and management. (State capitalism forcefully reverses hierarchy.) The succcess or failure of each new enterprise rests on the truth of an idea, and its voluntary support from the free market system. There is no irony in the fact that Modern Art, the champion of ideas, has flourished because of capitalism and it follows that its precarious position in today's society is not unrelated to the deterioration of our liberty, with the government control of our cultural institutions, radio stations, and television stations.

As we face the possibility of the loss of our fredom in the presage of yet another war, it seems relevant to recall the words written by Barnett Newman during WWII,". . . The new painter is therefore the true revolutionary, the real leader who is placing the artist's function on its rightful plane of philosopher and pure scientist, who is exploring the world of ideas . . . the world of truth in terms of visual symbols." If indeed we have a "social responsibility", it resides in our radical inactivism, not in political activism, in our visualizations of the triumph of the individual, the homme d' espirit, in a libertarian society, in our right to vote "no".

As stated in the Libertarian Party publication, "Marx has been in his grave for nearly 100 years. It is time that his theories are buried as well."

•

**By David Lindblom**

I've got to hand it to Ms. Davis. She is a remarkable artist. Such a rightous figure standing there at her easel.

All around, the world going up for grabs. Convulsive explosions, empires crack and slip. How fast will it go? They bring out the whip and prepare feverishly for war. Opposition flashes against them.

But our dauntless sublime artist is not the least bit shaken. A smooth stroke is applied to her canvas : "(Reagan's) indicated that he's going to cut some of the most important social services in favor of swelling the defense budget even furthur . . .What we should really be attempting to do is revitalize the mass movements so that . . .the struggle against racism does rise again and that we can wipe out the KKK and other brutal manifestations of racism. That holds true for the struggle against sexism . . .the fight for jobs. . .

Before we know it, the gains that the labor movements have achieved . . .will be wiped out."

This is a cynical joke. Davis is holding out the possibility to people that if they organize and oppose cutbacks, the Klan, fight for jobs and against discrimination that they could win. It is impossible and a lie. It can't happen under imperialism. And people sense this. People are looking for ways to get out from under the degradation and brutality faced every day. "What's it really going to take?", people ask. And at a time when the empire itself faces big contradictions and growing weaknesses, Ms. Davis wants people to get out and fight against cutbacks. A bitter illusion. A missed opportunity, but perhaps Ms. Davis is thinking that one day she will be elected to high office in the land and then of course who would want to actually dismember the empire.

But let the painter work. Lesser mortals are racing through the streets on every continent lighting fires. The brightness helps to see ways out. Miami. Soweto. Youth on rampage in the nuclear streets of Germany. What is in the wind? What is shaping up? Afghanistan. El Salvador. An outbreak in art.

From the empire in the East, from the empire in the West, from the northern hemisphere hatched marked beneath the vectors and tangents tracing paths of US and Soviet missiles, from the southern hemisphere that nestles the hills and mountains that nestle the guerillas, artists send art to the Anti-World War-III art show. But our artist paints in bold strokes : "With the propaganda about western countries, capitalist countries, which penetrates the socialist world, some people can really begin to believe that there's honey flowing through the streets here, or everybody drives a big car, or everybody eats steak three times a day. The same situation happened with the Cubans, many of them, you know, after they got here and found out what it was like in this country, decided they wanted to go back!" These Cubans just found out that both the US and the Soviet Union are monsters. Why go back to either one? They both should be put away as soon as there is an opportunity to do so. The war they are BOTH preparing, to defend their respective plantations,is the most barbaric act imaginable. Better to raise our sight above the petty muck and mire of reform Davis spins out and set it on turning the guns around, set our sights on destroying both regimes.

Undaunted the artist continues, amidst growing turmoil. An unfamiliar Spring blows accross Poland in tentative gusts. The strange warmth is felt in many lands. Soviet Divisions poised to no avail. Our magnificent minimal artist calmly dips her brush, the rattle of tank treads and the subtle furious opposition, does not shake her stroke :"I've been to the Soviet Union several times, and I've been impressed by what I've seen . . .They ( the Russian People) take for granted that one has the right to a job, they take for granted that medical care is free, that education is free, they take for granted that rent is going to be 5% of your income."

I don't think the Russian people, or the Polish people, or the Afghanistan people, or the American people or anyone oppressed by imperialism takes for granted getting their teeth kicked in, nor will they allow it to go on indefinately. And I do not think that the goulash will placate the Russian people anymore than color TV's will placate people in the US. These are things that only the most backward fool aspires to.

Our painter continues. Undaunted by inciendiery staccato gun fire music blasting away in venues on darkened streets, melodies flown in on the airwaves from the garage bands of different lands, crossing all the bridges, an international wave Unperturbed by the pulsating pale green flashes of the international poets ever present at their buttons of their treasonous machines. Artists in allegorical trenches, bayonets fixed to fight the other line. Riots and explosions in the streets of art. The final stroke is made : "Art can move people in a way that political speeches . . .can't , it can do it in a very special way. When artists retreat from their responsibilities to provide . . .vision , the bridges between artists and people are totallly burned. . . unfortunately, that appears to be the case more and more today. Art moves people in a way that political speeches can't." -

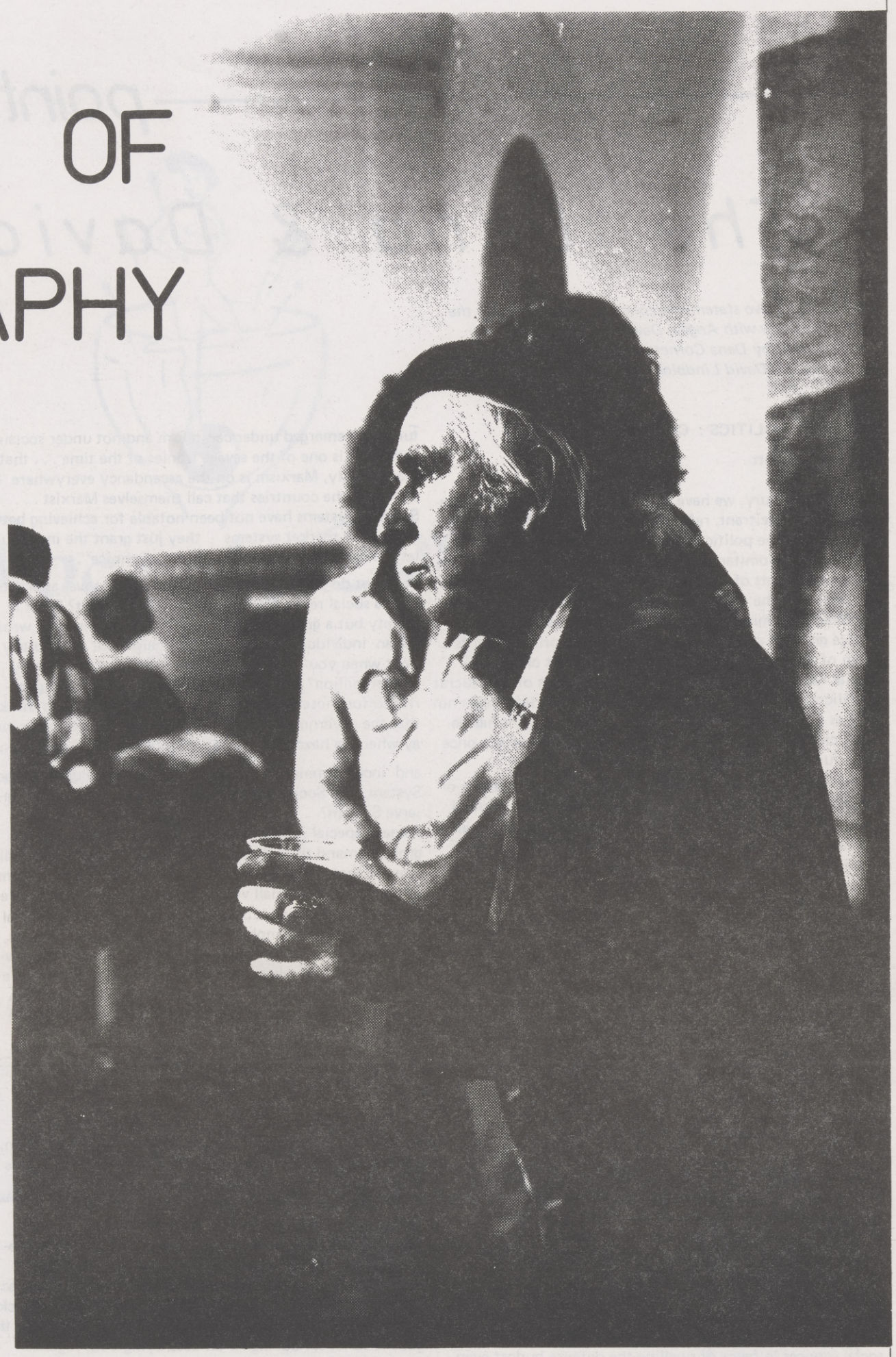
Now, speeches are very important, but I don't think that art and speeches can be compared. Idon't think art has anything to do with speeches. Art is not just a mere seductive way of getting ideas accross. To talk of art that way belittles the actual dynamics of art. Davis's vision is that the dynamic between two choices for artists : either "burning their bridges to people" or "creating a truly popular art." The very real battles taking place in culture don't exi st , much less shoulc the artist engage thes struggles. There is nothing happening in culture and it certainly isn't "truly popular" anyway, she polemicizes. To strengthen her call for "popular art" she tells us that artists are "burning their bridges" in epidemic proportions, that artists are retreating from providing vision to people. This is a strange idea. Did Francis Ford Coppola "burn his bridge," when he erected a 6 lane double decker skyway and transported a trainload of subtle fascist ideology into the minds of millions of people in "Apocalypse Now"? The bridges are there, good and bad. Ms. Davis would certainly agree that there is other stuff, the other "bridges" that have captured the imagination of millions of youth around the world, things like new wave music and art and full of chaos and anger at the existing order, performance art revolving around the ritualistic destruction of bourgeoisie images. There is alot of searching and turmoil in art, especially in music. It is not an uncommon thought among artists, "I want to make revolutionary art. " But what is this truly popular art Ms. Davis speaks of? Let us look in her painting. The final touch has been made.

Descending on the wings of the most respectable indignation, gracefully parting the acid clouds so that the masses eyes will not burn so, the savior arrives. The downtrodden people helpless except for the likes of Ms. Davis. A stunning portrait.

Yes, Ms. Davis is an extraordinary artist. To be in the midst of all kinds of hell breaking loose, to look right at it, to smell the smoke in the air, to see in diverse ways the rabble at heaven's gate, some of them, spitting thru on to the property and tearing at the bars, when more and more it seems possible that throughout the whole world a whole lot, mayb maybe even the whole order, might go up for grabs, AND MILLIONS OF PEOPLE THROUGHOUT THE WORLD MIGHT BE ABLE TO GET THEIR HANDS ON IT AND MAKE A HUGE LEAP IN LIBERATING ALL OF MANKIND, when you speak of the possibilities of doing this, yes, Ms. Davis is remarkable artist because this scene she paints is of the most pious. respectable, slow and patient ascent to an impossible dream of getting our fair share of goulash. No insurrection. No chaos on a grand scale. No class violently overthrowing another. The soul is barely disturbed let alone inspired.

No, the colors Ms. Davis paints with are drab, the style is deadening, the technique enslaving, and the picture false.

# SPEAKING OF PHOTOGRAPHY



BY JOHN COLLIER

*John Collier is both an anthropologist and a photographer. The following statement describes his past, the past of the Art Institute, and what is going on in photography right here, right now.*

When I came to the California School of Fine Arts, now the San Francisco Art Institute, in 1932 as a painting student, the scene was very different from the school culture now! It was wholly a studio painter school that still supported classic art traditions. Instructors occasionally wore bow ties, flat black hats, and capes.

The economic/political history surrounding the school was even more contrasting. In 1932 , we were in the depth of the depression and the height of WPA art. Every post office was in the process of being decorated with historical and politically conscious frescos. Maybe because of this, the agressive activity was mastering frescos in the craft and often in the style of the Fourteenth Century.

But the brilliant Western California light was also developing a revolution in fine photography. Weston, Va ndyke, and others were at the peak of their productivity, along with Ansel Adams, who was recording the High Sierra. These were years of aesthetically sharp, 8 by 10 contact prints. Photography was edging into fine art! And in 1946 Ansel Adams founded the photgraphy department in this school.

Ansel Adams was primarily concerned about the photographic grey scale, which produced Adams' own luminous records of nature. After Adams, Minor White joined the school and carried photographic content into this crafting poetic graphic content. Kerouac, Ginsberg, and the Beat Literature was blossoming in North Beach. San Francisco also influenced this contribution by White. Motivation entered Institute photgraphy from the human consciousness of the Beat generation.

These were also the years of the Dust Bowl, and in 1933, Dorothea Lange looked out her portrait studio window and down onto a bread line on Jackson Street. Lange stopped her negative retouching and went out into the street and recorded this history. Symbolically, Lange never returned to her portrait studio and began working for the Resettlement Administration, recording the Okie refugee refugees flooding into California.

The social consciousness of the late 1930's created a new western art form, documentary photography, as it is called. More realistically, it was the impact of intense human dreams dreams that created a socially conscious, highly objective art form. The murals in San Francisco's Coit Tower remain socially involved as any photography of this era.

The crisis history of the New Deal years powerfully affected graphic art. I was personally magnetized out of painting and into photography to meet this challenge. In 1942, I was hired over the phone by Roy E. Stryker, right out of Gabriel Malins darkroom to work for the Farm Security Administration. Eighteen years later I was hired to instruct in photography at the San Francisco Art Institute.

I returned to a very changed school after the second World War. Instead of depression, we had post-affluence. After the war there was a thirst for individual experience, and the Institute had become the most forward non-objective art school. So extreme was the shift that one director had the Diego Rivera Murals boarded over as a subversive influence on student painters. Photography had also become abstracted. The social awareness of the late 30's gave way to the perfection of photographic art artifacts.

The shift, back to the single and aesthetic image, was far from the F64 school. The 8 by 10 view camera became an antique, and the art tool was the 35mm camera. The 35mm camera created, for social documentation, had now become a tool of personal and psychological experience, wholly subjective and often as non-objective as the painting that dominated the school.

Photography as art had moved in a complete circle back to where it began in 1819. In those early years, photographers sought acceptence by producing photographs LIKE paintings. In 1959, when I came back to my school, photgraphers AGAIN were attempting to be like painters in a highly non-objective style. The crisis years of depression and war were temporarily over, and human communication in photography phy was arrested.

In the meantime, there was considerable diversity developing in both culture and painting. Painters were discovering the mystique of realism. This art was slipping into the galleries as "found art" or in -isms of "magic realism" - whatever these individual efforts wish to be called. Painters began manufacturing paintings LIKE photographs or realism of nature scapes. Sculptors were beginning to produce art like cast images of people, finally in detail that reproduced physically every pubic hair...

Paradoxically, modern painters are discovering the art image of photographs, while photographers go on attempting to match the obscurity of painting.

In the face of this dilemma, Larry Sultan and I have experimented with two revolutionary programs. The first was an investigation of anthropology and human behavior in a course entitled VISUAL ANTHROPOLOGY, in which we reviewed the history of humans developed entirely with film. In return, the students were asked to write essays, break the visual code of film, and express themselves verbally on the rise (and fall) of civilization.

The second experimental class is underway for the second semester. COMMUNICATION THROUGH PHOTOGRAPHY is a workshop in the realistic content of photographs. I do not describe these two courses as examples of the development of photography now at the San Francisco Art Institute, for this is not the case. But these classes focus on the conflicts of teaching photography in any art school. Stereotypically, art school training in photography is how to beat the realism of photographic records.

This art challenge of transferring realism into ART of course dominates the art process and always has! Simplistically, it's what you ADD to realism that ensures art content. This alchemy is relatively simple in painting, but it is severely challenging in photography! And always has been!

Historically, photographers met this challenge by simply destroying the "resolvement" of the camera lens, and it was only in the brief modern period of F64, and Stieglitz' Gallery, An American Place, that art photography was sought in the resolvement of the camera image.

This photographic art struggle with realism goes on with all the creative ingenuity of our resourceful students.

COMMUNICATION THROUGH PHOTOGRAPHY has revealed the effect of this artistic preoccupation. The most dominating effect of this drive for non-objectivity and manufacture of the ARTIFACT is that many students lose all recognition that imagery can be language. Related is students' unawareness that there might be a semantic order to how separate images relate to each other, Students in our workshop sincerely try to assemble communications, but too often, when the prints are on the wall, they are impossible to read. The result of this illiteracy is that our students cannot read or analyze their own photographs. Quite apart from the audiencereception, it is very inhibiting to students not to be able to understand their own work non-verbally.

A second block is revealed in students' inability to write coherently the messages of their own imagery. This fault is both learned and exaggerated in an art school environment, where the development of right brain process discourages verbalization.

A third handicap. and most consistant, is our workshop reveals that art photographers in training largely reject all structuring. Hence, in making a photographic study about a precise happening , students omit any overview that could define what content is needed in order to complete the communication experience. Our lcolleages generally feel that these needs reviewed are not in the concern of the artist, often stressing that when photography communicates may no longer be art.

Larry Sultan and I both feel these abilities of communication could furthur an art experience in photography.

If indeed there IS a photographic art form that embraces the design and function of communication, then there would be needed change in curriculum. But these shifts of philosophy are not easily carried out in an art school. IF communication IS a valid creative content in art photography, the San Francisco Art Institute could develop a new frontier in photography as art.

# FACULTY VIEWS

*In an ever increasing effort to find out what exactly IS going on around here, the TOOT asked the faculty what their own personal teaching philosophy is, by way of a brief questionairre, of which we recieved only 7 back. The questionairre was sent out late, giving the faculty only one week to answer, which to us seemed like at least enough time to get more than 7 returned.*

"One problem is that what we do is often different from what we really do . . . Generally I am more interested in a student being aware of, and finding their own stability in relation to their work attitude. I don't think I am as concerned with style development and studio habits (setting up problems, judging oneself, experimenting and general concern and thought for art) are goals.
For instance, there are alot of people around that I've deliberately 'hooked' onto the concept of drawing in notebooks.

*Ivan Majdrakoff*

"I favor a professional education centered in the fine arts and intergrated with the broad areas of human knowledge as a way of relating this education more closely to the actual situation within the international contemporary art community.
An important goal of this approach is artmaking which is intellectually, emotionally, and spiritually expressive of the entire range of human thought resulting in the development of insight, imagination, self regard, and initiative which are crucial personal and professional attributes in meeting the rigors of the life as a full-time artists."

*Janet Crystal Lipzin*
*Filmmaking*

"To teach is priviledge : To participate actively in the growth process of the student, ending in failure or in triumph. However, I feel the role of a teacher is a modest one, giving precidence, first and foremost, to the individual needs and stresses of the student.
The teaching experience is qualified not only by the teacher herself, but also by students who desire to be taught
Finally, the teacher must, after a period of time, become dispensible. The ultimate success of the teacher and student is marked by divorce : Teaching is personal; growth is impersonal."

*Hanna Hannah*

"I like to transmit my own enthusiasm for lighting and filmmaking to all the students in the class, and I think that active participation of all class members makes the class more interesting.
I usually find that the more I put into a class, the more I get out of it - and I believe this is true for each student, also.

*Cathy Zheuthin*

"EXPLORE! VISUALIZE! ARTICULATE!
You are a window between the beholder and the beheld.
The secret password is : TRANSILLUMINATION !

*James Broughton*

"Teaching has become part of my art. As I have tried over the years to articulate to students the problems of inarticulateness, the things I have discovered have benefitted me sometimes more than them. I feel that sculpture is unique and vulnerable because it shares the same characteristics as all other objects - it is related to in terms of scale, it is scrutinized from all directions, and its authority is derived from the intersection of sometimes contradictory experiences, and it can't lie. As I have realized these observations in the abstract, they also become realized in concrete terms in my work. I think of sculpture as teaching aids. As I attempt to facilitate informed personal choice for the student, my own choices have been better informed and more personalized. There seems to be certain relationships between viewer and art in sculpture that don't occur in other art forms, and those special relationships are the content and form of what I teach."

*Richard Berger*
*Sculpture Dept.*

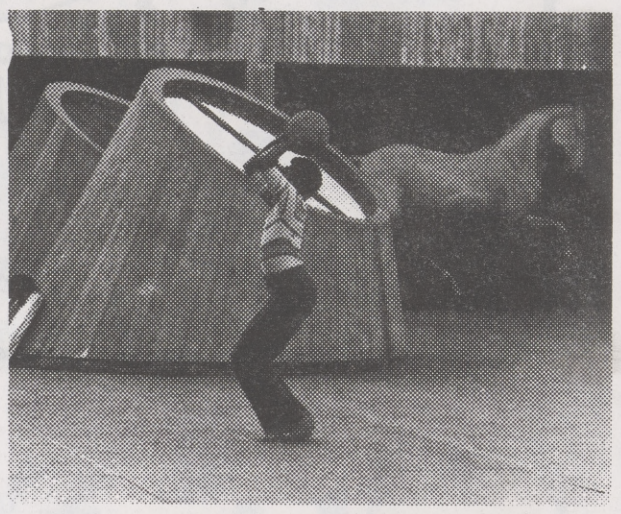


*photo: Dan Augustine*

"As far as a philosophy of teaching is concerned, I would recall Duchamp's assertion that art school should be a place in the service of the mind." Art education should contribute to the development of a critical and analytic approach to all aspects of art theory, making, and distribution. The profession of the artist and art itself are not sacrosanct. Ultimately they arereducible to temporal conditions determined by social concensus based on class orientation."

*Ray Mondini*
*Humanities*

# Wednesday Night

By Mauricio Robalino

Dark!... And the nightmares grudgingly emerged from the thickening shadows.....
the goulish silhouettes hobbled and crawled down the cracked steps of Cranium Mountain!....
Eeiry, and bandaged, poking digits were the first thing to enter the sleeping city .... bandages and capes fluttered dus tily in the misty atmosphere ... they had waited four hundred years! . . . Tonight was their last chance. . . !
The grisly chariot was a palpitating red glow high in the sky... the thunderbolt drew closer by the second! The scaly pachidermic horses' protoplasm boiled dark, red, blood, as the

cobwebbed, nostrils ... the many headed spiders gripped themselves on the strong, bony, and hairy claws; as they held on, with the monsters' bleeding noses!. . .The gnarly black, and hellish chariot came to a flaming halt above the church of San Tranquilto! .... The mass of collected nightmares in the plaza reached up in selfish pleading,
"Take me backkkk, Oh, master, take me backkk!..."
They fought in dirty and nauseating ways. Ugly, deformed, fingers poked into dark, and hollow eye sockets...
Embalmed entrails, strangled punctured necks, evil vampire piss was liberally sprayed on rotting wrappings...
Lord Necromundi watched from his carrion ridden gondola. Occasionally, and with great infernal delight, he would toss bags of disfunctions into the meleeing brutes. The evil one would take back into his fold only three, of the two hundred subterranean abortions... They fought on!
Three very battered, quivering masses of decomposing monstrosity, crawled painfully up the bleeding ligament ladder into the serpent lined gondola...
Swarms of squawking necrovultures emerged,bleating, from the darkest spaces. They huddled in large, ugly groups, and fought over the Satanic vomit inspired feast, on the plaza...
Hellish and slim dripping, pincers gripped the decay engulfed heads of the three goulish abominations.
Lord Necromundi smushed the insignificant, groaning,, wretches into the breast mounted, blood spurting tusk!
"There my lovlies! ... Wiggle as much as you wish; there you will remain; until I tire of you!.... Ha ha ha ha ha ha!!

# More Art Views

BY TIMOTHY WALKER

The role of a true artist, at the minimun, must be to present an image to the world from other than the mainstream perspective. The artist must show what is ordinarily overlookec or , more likely, that which the popular refuses to see.
The artist will be honored for what he is able to do that remains free, despite the collectivization of human life.
The artist has forsaken his necessary position as a loner and an outsider. He has been sucked into the mainstream of socity. From this position it is not possible to have relevant and viable art.
The student was seduced into believing that he could be taught to be an artist - and, in fact, a valid one.
Once the artist buys the notion that he is a professional, the next step is that the system teaches how to behave as one. This is done by alienating him to behave as one one . This is done by alienating him from the rest of society in such a way as to make him dependent on the art establishment not only for his livelyhood, but also for any sense of personal worth.The gallery, the museum, and the critc are appendeges of the art world through which the artist's dependency is established and perpetuated. The gallery has become one of the most highly specialized and isolated institutions of contemporary society.
The gallery situation is never realized by 99% of the public. A person might walk into a gallery and not know what is going on. There is no advertisement, no sales, and in some cases are hard to get to, with all clues of their function kept secret.
There is no hint that the gallery is a commercial establishment; the atmosphere is not conducive to the asking of elementary questions. The unknowing spectator feels on alien ground and is made to feel so uncomfortable that any minimal objective viewing of the art becomes impossible. This effectively prevents any meaningful relationship from developing between the artist and any other part of soiety other than the members of the art world. The effect is that the artist is furthur alienated from the large society and made more dependent on the art establishment for all communication and reinforcement.

espresso beer wine capuccino

Lyle Tuttle's
TATTOO ROSE
© 1980
★ CAFE ★
841 COLUMBUS AVE.
San Francisco

soups teas

escargot sandwiches salads

THIS ★★★
★coupon★
good for a cup of
GRAFFEO ★
★ COFFEE at
★Tattoo Rose Cafe★★★★
●●●●●●●●●●●●●●●●●●●●●●●●
★★★★★GOOD★★★★★
THROUGH
★★★★ 4-15-81 ★★★★
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$ $ $ $

# student shows

## ETHNIC ARTS COLLECTIVE OPENING

*OPENING THIS WEEK IN THE DIEGO RIVERA GALLERY. THE SFAI ETHNIC ARTS COLLECTIVE WILL BE PRESENTING ITS' 1981 SHOW.*
*THE WORK OF THE EAC'S MEMBERSHIP IS A COLLECTIVE EFFORT AND REPRESENTATIVE OF SAN FRANCISCO'S THIRD WORLD COMMUNITY.*
*THE OPENING RECEPTION FOR THE SHOW WILL TAKE PLACE FRIDAY, MARCH 27 TH, AT 6 PM . COME AND JOIN US FOR A GREAT TIME !*

*THE SHOW WILL BE OPEN FROM MARCH 24 THROUGH APRIL 3*

Congratulations to our fellow students that have made their ways into the art world, and are showing off campus in San Francisco. The Toot salutes you with a royal TOOT. We hope you all support them and visit their shows. And, anyone else that has an off-campus show should let us know, so we can help with any publicity you may have.

SOME MORE SHOWS :

DEBORA IYALL "My affections by Debora Iyall"
a Portrait Show
Opened March 15
CNA GALLERY 142 Fillmore SF M,W,F 6-9, SU 2-6
621-0909

CAHRLES SPAETH
Drawings and sculpture
March 15 - 30
GOODMAN BUILDING 1121 Geary SF

DAVID KANZONE, GREG WILSON, JACQUIE CHAPPEL
KATHY BOLE, TOM SHAGGAS.
Photgraphy
March 15 - 30
GOODMAN BUILDING 1111 Geary
Wed - Sun 5-9 PM

ERIC BOWERMAN , MICHAEL SELIG.
Monotypes Fiberworks
March 3 - April 5
1469 PACIFIC GALLERY 1469 Pacific SF

*Ti piacerebbe passare*
*delle giornate intiere*

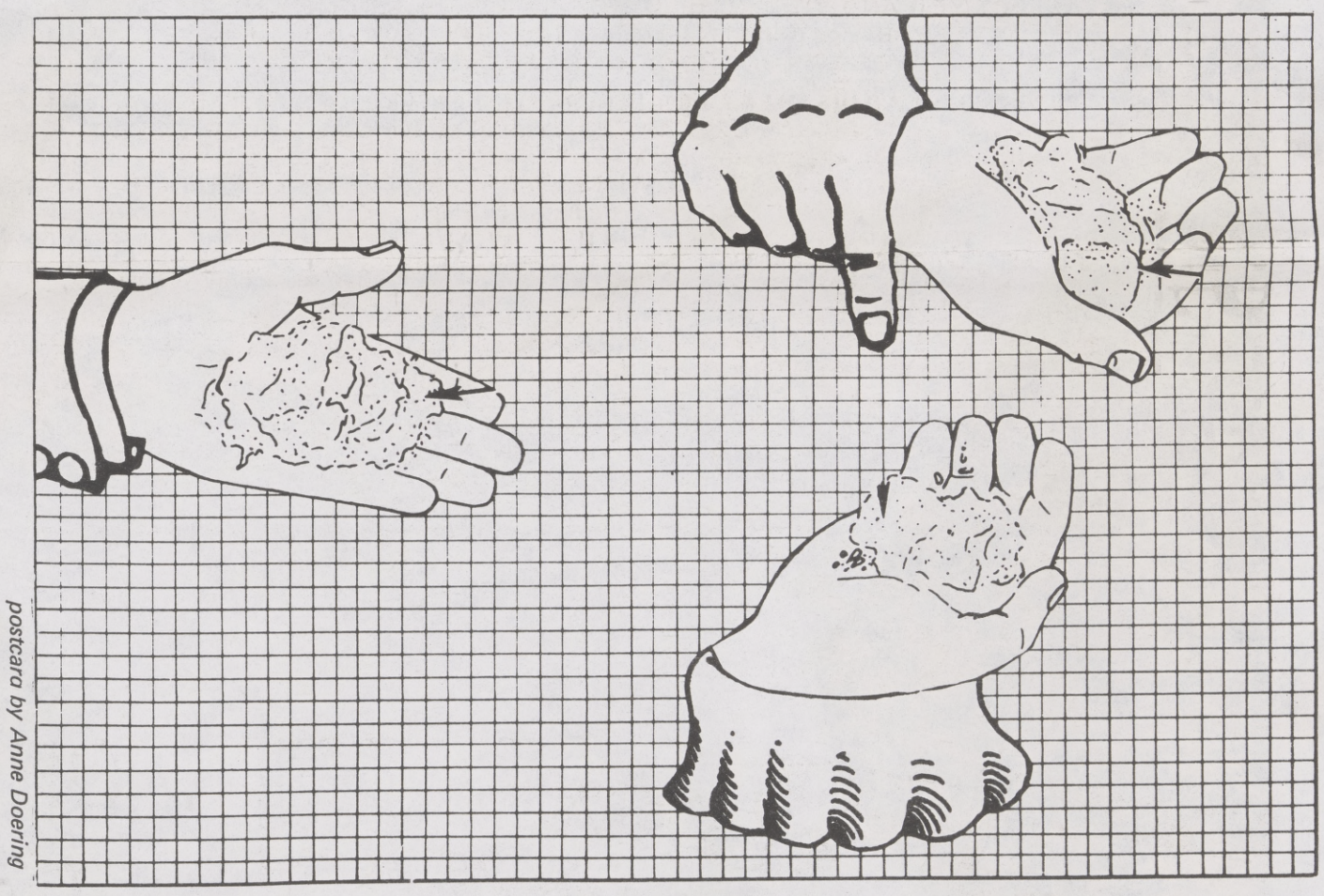
*a bere il caffe*
*con gli amici*

*parlando sulle cose che*
*tu non ne capisci niente?*

*Se la risposta e affirmativa*
*e ti va di fare tutto questo,*

*margari dovresti diventare*

*artista.*



*postcard by Anne Doering*

*FROM THE JOB LOCATOR:*

*Although the job board is still NOT loaded with high-paying, art related part-time jobs, there has been marked impronement. Over the last six weeks, I've asked for, and recieved 27 job offers from local businesses and individuals. Seven off campus work study jobs with non-profit arts organizations have been set up, and four of these have been filled. Currently I am contacting art and camera supply stores, production graphics companies, galleries and commercial photographers in the hope of turning up some art related employment for us. Summer is also coming up soon and I'm giving thought to summer teaching jobs in city programs and camps, etc.*
*If you have any suggestions as to where you would like me look for jobs, or any leads to follow( is there an opening where you are currently working? Does your uncle have clout at some major corporation? Do you have any thoughts about getting together with other students and starting summer businesses, private art classes for kids, mural painting collectives , wedding photgraphy, preying on tourists?), please come by the Student Life Office and share them with me.*

*Thanks for your help! Susan Coleman*

The TOOT congratulates Susan Coleman for doing something with some substance - finding jobs- something we all can certainly use. Student Life is finally getting back on its feet thanks to Susan.

# Student Life Office

MORE STUDENT LIFE REPORTS

Students interested in subletting their apartments to summer school students over the summer should come by the Student Life Office and make arrangements with Lisa Bryant. We are now also using a roommate referral list for students looking for roommates or apartments.

The Student Life Office has a library of catalogs from art schools all over the country. Some of our other references include information on grants, fellowships, study abroad, and marketing art. Competition are posted on a bullitin board outside the downstairs bathrooms near film.

Please give us suggestions on how you would like to be served by the Student Life Office. We need to know what you want. JUST ASK FO' IT!

EXHIBITION OPPORTUNITIES

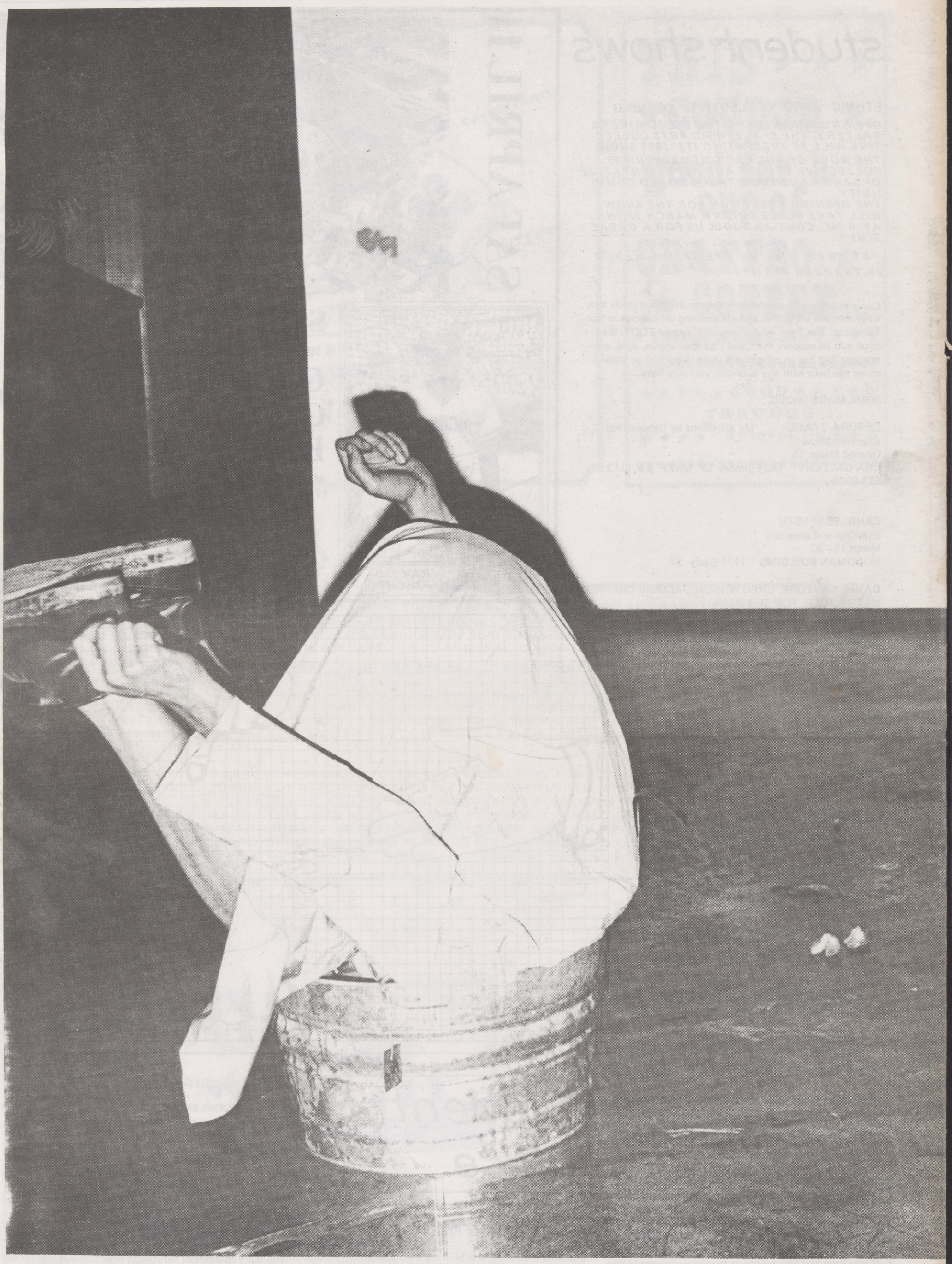
There are all kinds of exhibition opportunities around the Bay area looking for student art work. This could be a good way to get a show and get rolling.

LOOK :

CAS LOMA HOTEL 552-7100 Not a sleazy hotel!
RORICK GALLERY 885-1182 Slides or photos of work.
Crazy Horse Gallery
CRAZY HORSE GALLERY 707-422-5158 Slides also.
SOCIAL SECURITY (Main Office) 1355 Sutter Anything.
Morrell Morrell
MORRELL_MORRELL GALLERIES 563-0456 Large.
LOW RENT GALLERY 641-8805

CLASSIFIED

MODELS WANTED
By artist photgrapher - both men and women.
Call Joe Gantz 552-1839



*diventare artista.*